

THE SECOND INTERNATIONAL CONFERENCE ON WOMEN'S WORK IN MUSIC BANGOR UNIVERSITY, 4 – 6 SEPTEMBER 2019

Conference Programme

DAY ONE – WEDNESDAY, 4 SEPTEMBER 2019

10.00 – 12.00 **Registration**

12.00 – 13.15 Break and Refreshments

13.15 – 13.30 **Welcome**

13.30 – 15.30 **SESSION 1**

Individual papers will be 20 minutes in length and followed by 10 minutes discussion time, unless otherwise indicated. Chairs for each session will be confirmed in due course.

Session 1A: Perspectives on Women's Work in Music 1

Professor Joseph Darby (Keene State College, New Hampshire USA), Women's Work and Women's Leisure: Publishing Music by Subscription

Dr. Elizabeth Ford (Glasgow University), Anne Young's Game: Learning Harmony through Play in 18th-Century Scotland

Kelly Lynn Christensen (Stanford University), Women and Parisian Music Publishing in the First Half of the 19th Century

Christina Lynn (Dundalk Institute of Technology), Margo O'Donnell and her Role in the Development of the Irish Country Music Genre

Session 1B: Composers 1

Dr. Vivian Montgomery (Longy School of Music, Cambridge, Massachusetts), Did she Cease her Funning? Quieting a Georgian Prodigy in the Midlands

Orla Shannon (Dublin City University), Underrated, Underestimated: The Contributions of Ina Boyle (1889-1967) to Ireland's Canon of 20th-Century Art Music

Professor J. Michele Edwards (Macalester College, St. Paul, Minnesota), Chen Yi: A Transnational Voice

Session 1C: Popular Music

Chris Walters (Open University), Joni's Weird Chords: Eccentric Harmony and the Creation of Meaning in the Music of Joni Mitchell

Alice Masterson (York University), 'Why Stick a Lovely Girl behind the drums': The Suppression of Karen Carpenter

Dr. Kate Lewis (Brunel University, London), A Mother and A Sister: Pioneering Female Guitar Players and Their Influence on the Development of the Lead Guitar in American Popular Music

Posters Exhibition

Emese Lengyel (University of Debrecen, Hungary), Operetta is an Ideological Business – Margit Gaspar as a Director-General in Budapest Operetta Theatre (1949-57)

Dr. Marleen Hoffmann (Archiv Frau und Musik, Frankfurt am Main), The Archive of Women in Music (Frankfurt, Germany)

Leah Davies (Liverpool Hope University), Florence Beatrice Price: The Caged Bird Sings

15.30 – 16.00 **Afternoon Refreshments**

16.00 – 18.00

SESSION 2

Session 2A: Patrons and Artistic Milieux

Briony Cox-Williams (Royal Academy of Music) and Pierrette Thomet (Independent), *The Salon as Concept: Women and their Music Making in a Salon Environment*

Dr. Rhian Davies (Artistic Director, Gregynog Festival), *'Communicating loveliness to others': The Musical Patronage of Gwendoline and Margaret Davies*

Ann Grindley (Open University), *Sites of Empowerment: Fin-de-siecle Salon Culture and the Music of Cécile Chaminade*

Ana Lombardia (Harvard University's Villa i Tatti, Florence), *Maria Luisa of Bourbon (1782-1824): Collector, Composer and Promoter of Female Musical Networks*

Session 2B: Performance and Reception 1

Peng Liu (The University of Texas at Austin), *Klavier Amazone: Interpreting Caroline de Belleville's Virtuosity through her Public Concerts in the 1830s*

Dr. Jaswandi Wamburkar (Department of History. S.N.D.T. Women's University. Mumbai. India), *Re-claiming the Past: Case Study of Three Female Singers*

Dr. Barbara Gentili (Royal College of Music), *Emma Carelli: Performing the Donna Nova on the Operatic Stage and Beyond*

Gabriele Slizyte (Sorbonne Université and Conservatoire de Paris CNSMDP), *Pianist Gaby Casadesus, Better Known as Madame Robert Casadesus: Between the Image, Paradox and Personal Concessions*

Session 2C: Lecture-Recitals 1 & 2

Lecture-recitals will be 45 minutes in length and followed by 15 minutes discussion time, unless otherwise indicated.

Dr. Malinda Haslett (University of Southern Maine) and Scott Wheatley (University of Southern Maine), *Claude Arrieu, the Forgotten Genius*

Sophia Tegart (Washington State University) and Michael Seregow (Ball State University), *Ekphrasis, Nature, and the Flute*

18.15 – 19.15

Concert: Rhian Samuel – A Celebration

Madeleine Mitchell (violin) and Nigel Foster (piano)

19.15 – 20.00

Conference Reception sponsored by the PRS for Music

20.00

Conference Dinner

DAY TWO – THURSDAY, 5 SEPTEMBER 2019

9.00 – 11.00

SESSION 3

Session 3A: Perspectives on Women's Work in Music 2

Rachel McCarthy (Royal Holloway, University of London), Women's Work in Music Studies Today: Barriers, Challenges and New Commitments

Anna Bampali (Independent), The Life of a Woman Composer in Greece of the First Half of the 20th Century

Maria Teresa Lacerda (INET md | NOVA FCSH, Portugal) and Carolina Sá (INET md | NOVA FCSH, Portugal), Women Musicians in the Phonographic Industry of 20th Century Mozambique

Joy Ellis (Independent), Tomorrow's Warriors: Redressing the Gender Balance in the UK Jazz Scene

Session 3B: Composers 2

Dr. Marleen Hoffmann (Archiv Frau und Musik, Frankfurt am Main), 'Shout, Shout up with your Song': Ethel Smyth's 'Suffrage Music' and her Feminist Activities in Music Politics

Julie Cleary (University of Pittsburgh), Elsa Barraine's Personal Narrative of Resistance as Survival

Li-ming Pan (Chinese Culture University, Taiwan), The First Female Composer in Taiwan: Deh-fang Swen (1920-2009) and her Military Marches

Jan Dewilde (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), Jacqueline Fontyn: A Composer in Pursuit of Freedom

Session 3C: Performance and Reception 2

Jessica Beck (University of Manchester), Women Musicians and the BBC Philharmonic Orchestra

Madeleine Herbert (Independent), A Novelty Band: a Comparison of the Critical Reception and Wider Attitudes of the International Sweethearts of Rhythm and DIVA Jazz Orchestra

Dr. Lis Lewis (Independent), Orchestrating the Careers of Twentieth-Century British Female Flute-Players

Session 3D: Lecture-Recital 3 & 4

Sioned Terry (Bangor University Alumna), Clara Schumann: A Catalyst for Our Time

Charlotte de Rothschild (Independent), The Songs of Mathilde de Rothschild

11.00 – 11.30

Mid-morning Refreshments

11.30 – 12.30

Keynote Presentation 1

Dr. Liane Curtis (President, Women's Philharmonic Advocacy / President, The Rebecca Clarke Society)

12.30 – 13.30

Lunch Break and Refreshments

13.30 – 15.30

SESSION 4

Session 4A: Composers 3

Dr. Claudia Chibici-Revneanu (Universidad Nacional Autónoma de México), A Female Viennese School: An Autoethnography Exploring the (In)significance of Marianna Martinez, Maria Teresa von Paradis and Josepha Barbara Auernhammer in Historical and Contemporary Vienna

Professor Walter Kurt Kreyszig (University of Saskatchewan, Canada / Conservatorio Niccolò Paganini, Genoa), Clara Schumann's Exploration of 18th-Century Learned Counterpoint in her Keyboard Compositions in 1845

Dr. Siegwart Reichwald (Converse College, Spartanburg, USA) and Zoe Kushubar (Converse College, Spartanburg, USA), Making her Way in Dresden: New Paths in Clara Schumann's Piano Trio, Op. 17

Dr. Floris Meens (Radboud University, Nijmegen, The Netherlands), *Lust zu einer Soiree*: Clara Schumann-Wieck, Emma Brandes and Private Music Culture in Utrecht

Session 4B: Music, Gender and Representation

Claudia Falcone (Bangor University), Representations of Female Guitarists in British Art, ca. 1800-1830

Carolina Sá (INET-md | NOVA FCSH, Portugal), Women in Portuguese Lullabies

Dr. Elisabeth Honn Hoegberg (University of Indianapolis), 'Untrammelled Imagination': the Women of Wa-Wan Press

Emmanuela Wroth (Durham University / Bowes Museum), Sex, Song and Self-Fashioning: Women on the Parisian Popular Stage

Session 4C: Lecture-Recitals 5 & 6

Dr. Steven Young (Bridgewater State University), The King of Instruments Meets the Queen of the Airwaves
Dr. Vivian Montgomery (Longy School of Music, Cambridge, Massachusetts), Dr. Janet Youngdahl (University of Lethbridge, Alberta, Canada) and Elizabeth Kenny (University of Oxford), Peace in her Mouth and War in her Heart: Barbara Strozzi at 400

Session 4D: Music and Dance

Denise Schubert (University of Music and Performing Arts, Graz, Austria), Re-positioning Women's Role in Cape Verdean Batuku

Owen Coggins (Open University) and Molly Geidel (Manchester University), Stay Up There: Gendered Labour, Motherhood and the Work of Dance and Music in 'Rockabye'

Tamara Wilcox (State University of New York, The College at Brockport), Mavens of Music for Dance

15.30 – 16.00 Afternoon Refreshments

16.00 – 18.00 PANEL: Women Composers: Looking Back and Looking Forward

Chair: Dr. Kate Kennedy, **Director:** Re:Dress Women Composers Project (Wolfson College, University of Oxford). *Panellists will be confirmed in due course.*

18.00 – 18.45 Supper Break

18.45 – 19.15 Pre-Concert Talk

Angela Elizabeth Slater in conversation with Steph Power

19.30 Concert: Illuminate Women's Music

Yfat Soul Zisso (soprano) and the Illuminate String Quartet: Clarice Rarity (violin), Christine Cornwall (violin), Katherine Clarke (viola) and Cecilia Bignall (cello)

DAY THREE – FRIDAY, 6 SEPTEMBER 2019

9.00 – 11.00

SESSION 5

Session 5A: Perspectives on Women's Work in Music 3

Dr. Laura Hamer (Open University), 'Une belle manifestation féministe': Motivation and Formation of the UFPC (Union des Femmes Professeurs et Compositeurs de Musique)

Dr. Nancy Washer (The College at Brockport, State University of New York), Women's Work in the Viola da Gamba Society of America

Lauren Farquharson (Dundalk Institute of Technology), An Investigation of the Contribution of Rosemary Wright to the Promotion and Development of the British College of Accordionists and Classical Accordion from the Late 19th Century to the Present Day

Kenneth Baird (European Opera Centre, Liverpool), Rediscovering Lilian Baylis

Session 5B: Music and Words

Yuemin He (Newcastle University), Reading Cultural Nostalgia in *Collection of Elegance* (1667): Material space, Personal Remembrance and Editorial Gazing

Dr. John Cunningham (Bangor University), Ghosting Katherine Philips: Songs Lost and Found

Oge Nwosu (Wolfson College, University of Oxford), Why are they Singing? Dissonance, Dissociation, and the Disruptive Librettist in the Opera Auditorium

Session 5C: Challenging Gender Stereotypes

Dr. Colette Simonot-Maiello (University of Manitoba, Winnipeg, Canada) and Leigh Karras (University of Manitoba, Winnipeg, Canada), The Unrepentant Maverick and the Charming Socialite: Constructing Identities of Canadian Women Composers

Maria Batlle (King's College, University of London), Contemporary Chilean *cantoras*: Cultural Resistance through the Performative Reformulation of a Traditional Archetype

Romy Martinez (Royal Holloway, University of London), Paraguayan Female Musicians: Multiple-roles and Challenges

11.00 – 11.30

Mid-morning Refreshments

11.30 – 12.30

Keynote Presentation 2

Deborah Annetts (Chief Executive, Incorporated Society of Musicians)

12.30 – 13.30

Lunch Break and Refreshments

13.30 – 15.30

PRS for Music Panel: Women's Leadership in Music

Chair: Harriet Wybor, Relationship Manager - Classical (PRS for Music). *Panellists will be confirmed in due course.*

15.30 – 16.00

Afternoon Refreshments

16.00 – 18.00

SESSION 6

Session 6A: Composers 4

Dr. Carly Eloise Rowley (Independent), Contributing and Disrupting Narratives: Voices in Morfydd Owen's *Spring* and *The Lamb*

Barbora Vacková (Charles University, Czech Republic), 'Music kept me sane, you see': Geraldine Mucha's Piano Concerto as a Mental and Emotional Escape

Lucy Hollingworth (Royal Conservatoire of Scotland), *I Lay Down by the Riverside and Dreamed*: The Man who was my Muse

Dr. Marcela Garcia (Universidad de Los Andes, Columbia), *Partitura Sonora* by Colombian Composer Alba Fernanda Triana: Spectral Music, Interactive Media, and Music Performance for Non-Musicians

Session 6B: Music and the Church

Giovanna Carugno (Conservatory of Salerno, Italy), Women's Musical Work in Monasteries: An Historical Overview on the Monaca dell' Annunciata (c. 1570-1619)

Dr. Laureen L. Whitelaw (Southern Methodist University, Texas), Embracing Lasso: Female Liturgical Production and the Proto Cacilian Movement

Dr. Laura Stanfield Prichard (Research and Teaching Fellow, Harvard University Libraries / Editor, Musikproduktion Höflich, Munich), What did Women Sing? The Ascendency of Female Choristers and the Modern 'Mixed Choir'

Enya Doyle (Durham University), Women in Cathedral Music: 'No Glass Ceiling Now'?

Session 6C: Lecture-Recitals 7 & 8

Dr. Laura Kobayashi (Main Street Music Studios, Fairfax) and Dr. Susan Keith Gray (University of South Dakota), Music for Violin and Piano in the Time of Rebecca Clarke's *Midsummer Moon*

Professor Tammy Hensrud (Hofstra University / St. Olaf College), The Cabaret Songs of Madeleine Dring

18.00

Conference Disbands